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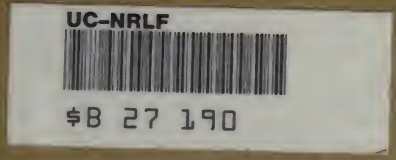

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New York University

OTTENDORFER MEMORIAL SERIES OF
GERMANIC MONOGRAPHS

No. 3

UNIVERSITY OF CALIFORNIA

TIECK'S ESSAY

ON THE

BOYDELL SHAKSPERE GALLERY

BY

GEORGE HENRY DANTON

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This Paper Is Dedicated
To the Memory
of
Oswald Ottendorfer

CALIFORNIA

PREFACE

THE material which was originally pland for my monograf in the Ottendorfer series has since been independently publisht by Steinert in his dissertation and book on Tieck's color sense and by O. Fischer in an article, "Ueber Verbindung von Farbe und Klang" in the *Zeitschrift fuer Æsthetik*. These three works renderd the publication of my material superfluous, made a change of plan necessary and the result is that my monograf has been very much delayd in appearing.

As far as I know, there is no other study of Tieck's first critical paper. I found it worth while to do this monograf because the comparison with the original engraving brought out so many interesting facts, threw light on Tieck's erly critical method, explaind his taste, showd his use of sources and above all, contradicted the positiv assertion of Haym that Lessing's influence is nowhere discernible. The meny interesting facts about the gallery itself that came to light in the course of the paper, the meny questions about it which I was unable to solv, may perhaps become the matter of another article.

The "Gallery" is for us now a revenant of a past and somewhat impossible generation. A certain air of English commercial roastbeefism clings to it. It is an England, the art of which knows nothing of Constable and still less of Turner, an England which loves Shakspere without reading him—as Tieck suspected—and whose gallofobia does not recognize the det to France and the French elements in this very series. As an interpretation of Shakspere, it is no more than on a plane with Colly Cibber. Tieck saw this and felt it, but could not make clear to himself what was wrong with it. The plates belong in parlors of the haircloth age, where indeed, they may still often be found. It is before the day of the painted snowshovel and the crayon portrait, but the delicacy of the Adams' decorations has gone out and the new strength of Romanticism has not come in. There is surely no tuch of the Elizabethan or Jacobean spirit.

I wish to take this opportunity to thank the various members of the staffs of the Stanford University and the Columbia University Libraries, of the Congressional and New York Public

Libraries for their aid; especially to thank Mr. Weitenkampf for his very great help on technical matters. Mr. L. L. Mackall also furnisht me with very valuable information. The paper underwent a most searching criticism at the hands of Professor Wilkens, of New York University and I wish to express my especial indetedness to him for his assistance in the matter. To Professor McLouth my thanks are due for a constant kindly interest in me as Ottendorfer fellow. Finally, it is a plesant duty to express my appreciation of the benefits derived from that Fellowship and to thank the Committee for having made me its third incumbent. G. H. D.

Indianapolis, Ind., September, 1911.

TIECK'S ESSAY ON THE BOYDELL SHAKSPERE GALLERY

TIECK'S attack[1] on the Boydell Shakspere Gallery[2] was his first publisht critical production. It is significant to note that this first essay in criticism delt both with Shakspere and with art, that is, with the ruling passion of Tieck's life and with one of the strongest of his secondary interests. The passion for Shakspere with the concomitant sense of close personal relationship with him, came to be a major part of Tieck's being and is clearly indicated even before this article.[3] Tieck's decided aversion to the English national standpoint toward Shakspere is strongly exprest in the essay. The man who later vainly tried to convert Coleridge to a point of view with respect to the dramatist that was opposed to all that was national and English, does not, as a mere lad, hesitate to venture his douts as to whether the English nation is equal to the task of illustrating its greatest poet.[4]

These illustrations are known as the Boydell Shakspere Gallery. They were the idea of the engraver, Alderman John Boydell,[5] who wisht to set up a great national monument to the genius of Shakspere and, at the same time, to foster a school of historical painting in a land where heretofore the portrait alone had attaind to any degree of excellence.[6] The "Gallery" was begun in 1789 and was completed in 1803. At no sparing of expense to himself—the entire cost was upward of £100,000—Boydell commissiond some of the best artists and engravers of the time to portray scenes from all of Shakspere's plays. The oil paintings, about 100 in number, were to be permanently housd in a gallery bilt for the purpose in London and were to be bestowd on the nation as a perpetual memorial to the great playwright's genius. The Napoleonic wars, "that Gothic and Vandalic revolution," and the deth in poverty of Boydell, renderd necessary the disposal of the collection by lottery (1804). The lucky ticket was held by a London connoisseur named Tassie. At his deth the collection was scatterd, tho subsequently a few of the pictures were recollected and are now in the Shakspere Memorial in Stratford.[7]

The plates from these pictures are, all in all, no better and no worse than engravings of the day are likely to be. It is illustration work in which the story interest is the predominant feature. Interpretation of Shakspere takes precedence over art, and even Boydell places the painter below the poet and speaks disparagingly of the ability of the former to understand and to portray. The purposes of the "Gallery" harmonize with Tieck's point of view and his predilection for the interpretativ in criticism minimizes the esthetic aspects of his discussion.

Tieck's essay is in the form of four letters, and was written while he was a student at the University of Göttingen. It had the approval of his teacher, Johann Dominik Fiorillo, (himself afterward well-known as the author of an extensiv history of art,) tho it was not especially written under Fiorillo's gidance.[8] It was intended, on the surface at least, as an open and emfatic protest agenst the too lavish praise of the plates in the journals. The general tone, then, is polemic tho directed agenst no particular person or article.

In the preface to his critical works[9] Tieck asserts that the article is a product of the year 1793 and that it was published in 1794. It appeared in the *Neue Bibliothek der schœnen Wissenschaften und freyen Kuenste*, 55ten Bandes zweytes Stück, pages 187-226, which bears the date 1795,[10] and according to the Messkatalog, did not appear till Michaelmas of that year.[11] Tieck's memory, therefore, faild him as to the date of publication and he has also fallen into a slite error, or rather inaccuracy, in regard to the time of origin. The article could not have been completed within the calendar year 1793, because a number of the plates that Tieck discusses are dated December 24, 1793, and could hardly hav got to the continent in the same year. While it may be possible that the plates were postdated, there is no evidence of such fact at hand. Moreover, the "Gallery" was reviewd in the *Gœttinger Gelehrte Anzeigen* under dates about six months after the appearance of the individual plates in England and these reviews, as will be shown hereafter, were extensivly used by Tieck. In these reviews, the plates are always spoken of as recently arrived. The prints were issued regularly to the subscribers, of whom the University, according to the Ms. catalog in the Boston Public Library, was one.[12] It is hardly to be

supposd that the young student would have erlier access to the pictures than the reviewer for the semi-official university publication. This reviewer was Heyne[13] who afterward mediated the publication of Tieck's article. The article was no dout written before Tieck settled in Berlin in the Fall of 1794 but its writing went out over the confines of 1793. The next series of plates appeard in June, 1794, and is not included in Tieck's article, tho this is no proof that the article was completed before June, since the plates probably did not arrive in Germany till well in the Summer.

Tieck's essay has been almost entirely neglected by Tieck scholars. It is not a great piece of constructiv criticism, nor can it be said to contain the ripe judgments of a mature mind. It is, however, a fresh and, on the whole, convincing analysis of the plates and as such deserves a careful examination. It will be seen that the article has a very definit foundation in preceding criticism but that Tieck, tho borrowing freely from one source at least, namely the *Gœttinger Gelehrte Anzeigen*, has not slavishly plagiarized nor has he been servil in his adoption of the ideas of others. And it is also worth noting that Tieck's criticism was regarded as sufficiently authorativ by Fiorillo to have been used as a partial source for the latter's critique of the Boydell plates.

Tieck claims that the praise of the "Gallery" in the contemporary magazines is excessiv. This claim is exaggerated. Meny important magazines do not discuss the plates even where there was an excellent opportunity. So, for example, Wieland's *Mercur* and Nicolai's *Allgemeine deutsche Bibliothek* do not mention them, tho from time to time engravings from other contemporary paintings are discust. For instance, Nicolai's journal has one long discussion of the state of contemporary art, especially of engraving (No. 110, 1792) but omits all reference to the Boydell series. The criticism in Meusel's *Museum fuer Kuenstler* is on the whole, destructiv. One discussion, for example, (No. IV, page 99) is a violent attack on engraving in general and calls the "Gallery," "Diese die Malerei zu grunde richtende Gelegenheit," and condems the "Krämergeist" at the bottom of the enterprize. The value of line in engraving is, however, pointed out, and Bartolozzi and Ryland, who had but

little to do with the series are faintly praisd. Other mention in Meusel's magazines is either entirely unoriginal summary (*Museum*, VI, 352) or mere cursory comment (*Miscellaneen*, Stück 30.) The articles on caricature (Neue *Miscellaneen* X., 154 and Archiv I, 66) are so late that they cannot be taken into consideration in connection with Tieck's paper.

With the *Gœttinger Gelehrte Anzeigen* the case is different.[14] Tieck saw and used its articles as a basis for his work, tho the credit of having written the first connected essay from a single viewpoint belongs to him. The not over laudatory criticisms of the *Anzeigen* are often paralel, even down to the wording of details with Tieck's judgments, but it would be a mistake to suppose that Tieck used the articles without having seen the engravings and without having given the pictures careful consideration. The fact that Tieck follows the errors of the *Anzeigen* is significant, but it is equally significant that he corrects the errors of the magazine from his stock of observd judgments. Generally, where Tieck follows the *Anzeigen* most closely he is at his worst. The somewhat superficial and scanty remarks of the journal were no surrogate for the clear vision and power of adaptibility of the young man. Tieck's personal regard for Shakspere, which amounted to a real passion, was entirely wanting.

The use of the articles in the *Anzeigen* must be shown in detail, and Tieck's indetedness must be definitly brought out. Paralels will sometimes show convergence and sometimes divergence of ideas, but in general it will be seen that Tieck practically never used his material without some personal addition.

There is one set of cases which is peculiar and which deservs special attention. The plates in question are: "Much Ado," III, 1, ditto IV, 2, and "As You Like It," last scene.

A word of explanation in regard to the Boydell plates is necessary. From the original paintings there were two sets of plates engraved, known as the large plates (L) and the small plates (S). The small plates were in all but a few cases done from different pictures than were the large ones. These large plates are those usually known as the Boydell Gallery. Both sets were issued serially; the large set was also bound and issued as a separate volume in 1803, and the small plates were

used as illustrations for the Steevens Shakspere edition of 1802, the letter press of which also seems to have been issued in parts before the bound volumes were finally put on the market. The bulk of Tieck's criticisms applies to the large plates tho he has a few remarks on the small ones as well. When he discusses the small plates, he always mentions the fact, except in the three cases just cited. These are three of the cases where L and S coincide in subject matter and where additional S plates were afterwards printed as a gratuitous gift to the subscribers.[15] These plates are among the first discust by the *Anzeigen* (1791, page 1794) which mention the fact of the plates being for the Shakspere edition, and that the extra plates are to be furnisht to make up for the duplication of subject matter in these cases of L and S. This is what is meant by the sentence, "Es wird sogar die Austauschung des einen Kupfers künftig versprochen," a statement that corresponds perfectly with the remark in the later Boydell catalog that this promis has been fulfild. Tieck does not notis this statement of the *Anzeigen* but treats these S plates as if they were L, yet gives the names of the engravers of S. This would look like a clear case of careless copying from the *Anzeigen* if it were not clear from the additions that Tieck makes to the latter's criticism that he saw the plates too. The explanation of the discrepancy may be that Tieck when he was writing his article consulted the *Anzeigen* for the facts in regard to the engravers, did not notis that the S plates were referd to and carelessly copied down what he saw.

I shall now examin in detail some of the paralel criticisms.

Much Ado, II; 4, G. G. A. 1791, page 1794: . . . "wo in der Trauung statt des Jaworts Pedro die Hero für keine reine Jungfer erklärt, und Hero in Ohnmacht fällt; . . . Das beste Stück von allen in Rücksicht der Composition, Ausdrucks und Auswahl des Lichtes nur ist die Stellung der Hauptperson ein wenig zu theatralisch; sonst aber alles gut geordnet; schöne Contraste von Licht und Ruhe für das Auge."

Tieck, page 19: "Das zweite Blatt enthält die Vertossung der Hero . . . und dies ist offenbar eines der vorzüglichsten. Das Licht ist sehr gut geordnet, das Auge findet sogleich unter den Gruppen einen Ruhepunkt; nur hat Hamilton dem Claudio eine zu theatralische Stellung und dem Leonato zu wenig Ausdruck gegeben."

Tieck carries the praise of the *Anzeigen*, the "Das beste Stück" of which refers only to the group under immediate discussion, to the whole series. He takes his main critical vocabulary from the prototype and adds the original differentiation of Claudio and Leonato to which reference must be made later.

"Much Ado," IV, 2; G. G. A., 1791, page 1794: . . . "ein Gemisch von verkrüppelten, unedeln Caricaturen ohne alle Grazie . . . Zu bedauren ist die Kunst, die an den Stich verwendet ist; denn der Stich ist einer der besten." Tieck's criticism of this plate is paralel in so far as he praises the mechanical perfection of the engraver, who is Heath of S, and not Simon of L. So far we have the blind following of the model. But Tieck also makes the picture a basis for a long discussion of caricature and of thoro condemnation of Smirke, who is also no favorit of the *Anzeigen*. As Tieck's letters show a profuse use of the word caricature, he need not be especially indeted to the *Anzeigen* for it.

"Richard III," I, 1, G. G. A., 1791, page 1795. Here Tieck's borrowing is direct. G. G. A.: "Eine schlechte Composition, ohne Ausdruck." Tieck, page 27: "Die Composition ist schlecht, alle Figuren sind ohne Ausdruck." G. G. A.: "Eine Menge Reflexe, Wiederscheine s. w. aber alles dieses macht keine Wirkung, und das Auge findet keinen Ruhepunkt." Tieck, page 28: "und sucht durch unendlich viele Wiederscheine . . . dass das Auge bei den vielen Lichtmassen gar keine Ruhe findet." But again, besides these verbal and associational paralels, Tieck has added a free treatment of the composition, an examination of the drawing of the figures, of which there is no hint in the model and, all in all, makes the criticism his own. The impulse certainly came from the *Anzeigen*, but the whole critique is a product of Tieck's self.

"Richard III," IV, 3, G. G. A., 1791, page 1795: "Stellung gezwungen." Tieck, page 28. "Der Mörder unnatürlich." Here Tieck borrowed the idea and after an examination of the plate changed the wording.

"As You Like It," II, 1, G. G. A., 1793, page 561: "Ein treffliches Landschaftsgemälde." Tieck, page 18: "die reizende Landschaft." An examination of the whole of Tieck's criticism shows that he has added a characterization of Jacques, has dis-

cust the choice of this particular subject, and in this connection shows especially that the plate under discussion is only a vignette to the plays and not a part of the real play itself.

"As You Like It," last scene, G. G. A., 1793, pages 561-2: "Orlando, der mit zeimleich ausgespreizeten Beinen." Tieck, page 18: "Seine augespreizten Beine machen ihn widrig." Here Tieck has taken an externality of the description and has given it a point. The use of the word "widrig" gives a new tuch.

"Romeo and Juliet," I, 5, G. G. A.: "die Hauptfiguren muss man suchen." Tieck, page 29: "Die Hauptfiguren findet man nur mit einiger Mühe." Notis, however, how Tieck then goes on independently to giv his own point: "den Vater der Julie kann man nur errathen; Julie selbst hat wenig Character. Tybald ist die ausdruckvollste Figur auf diesem Blatte." Tieck also quotes in full the passage beginning, "If I profane with my unworthy hand" which the *Anzeigen* only indicates. This might be laid to yuthful pedantry, were the whole not made far clearer for the entire citation.

"Romeo and Juliet," IV, 5, G. G. A., 562: "Julia nach genommenem Schlaftrunk für todt gehalten, mit den Worten des Mönchs: Peace ho for shame! ff. Dieser tröstend, die Mutter die Hände ringend, Paris Julien umfassend, ein Stück mit vielem Affect" . . . Tieck, page 30: "Julie hat den Schlaftrunk genommen und scheint gestorben, ihre Aeltern sowie ihr Bräutigam Paris sind in Verzweifelung, der Pater sucht Alle zu trösten." In the discussion of the small plate which follows, the *Anzeigen* points out the changes which have been made on it, this being one of the supplementary small plates for the 1802 text edition. Tieck also notises the fact of the change but that he took his information not only from the *Anzeigen* but from an examination of the original is proved by his additions to the information of the *Anzeigen.* Tieck's comment is, "Mehrere unnütze Personen weggelassen." This reason goes at least one step farther than the *Anzeigen* comment. In the magazine, the effect of the double light in L is adversly criticized. Tieck adds to this, "Der alte Capulet hat auf beiden Blättern wenig Ausdruck." That both Tieck and the magazine use the fraze "tut . . . Wirkung" in this place seems of secondary importance.

A mere linguistic reminiscence, where it is not connected with an idea, is not influence. This must be sought in basic ideas, in hints which point the way for new lines of thought, in an adoption of facts. An author like Tieck shows independence when he adds, eliminates and remolds what he receives, even tho the form of the thought clings often to him.

So, then, when the *Anzeigen* (1793, page 562) has the fraze "Julie in dem Grabgewölbe erwachend," the fact that Tieck (page 30) introduces his criticism with the words, "Julie erwacht, als der Mönch eben in das Gewölbe tritt," is of slite consequence. This is a simple description of fact. Of much more importance is the fact that the magazine goes on to point out that not nature but the stage should be the model for the painter in this case, a doctrin which Tieck not only does not mention, but in fact, utterly rejects when the time comes to discuss it in the course of the treatment.

In the criticism of Schiavonetti's plate after Angelica Kaufmann (G. G. A., 1793, page 903; Tieck, pages 16-17) Tieck agrees with the *Anzeigen* but is thoroly independent in his resoning and adds constantly to what the magazine asserts. That both find the disguisd Julia beautiful is not unresonable, and as the disguise is a part of the play it is not strange that Tieck mentions it. In the same section of the magazine is a passage which finds a later echo in Tieck. "König Lear reisst sich die Kleider vom Leibe" (903). Tieck (32): "und reisst sich endlich die Kleider ab." The verbal paralelism has significance here only because there are other hints at this time which may hav aided Tieck: e. g., the fact that the artist has departed from the scene as Shakspere portrayd it. Tieck is definit in stating just who is added, which proves that he knew his Shakspere and saw the plate. Tieck also points out the spiritual difference between Shakspere and the "famous West," a distinct addition to the matter in the *Anzeigen.* "Winter's Tale," II, 3, G. G. A., 1794, page 9: "Der eifersüchtige Leontes lässt den Antigonous bey seinem ihm vorgehalten Schwerte schwören, dass er das Kind, das ihm seine Gemahlin geboren hatte, in eine Einöde aussetzen will. Sind gemeine Figuren." Notis how in Tieck, while the general terms of the description are the same, because following the line of least resistance in externalities, the whole

discussion takes on an individual character, and is expanded into a critique of Opie's drawing which was always unsatisfactory to Tieck. Tieck (page 21): "Der eifersüchtige Leontes lässt den Antigonus schwören, das Kind auszusetzen. . . . An den Darstellungen aus diesem Stücke ist viel zu tadeln, vorzüglich an dieser ersten Scene. Leontes, die Hauptperson, ist steif und ohne allen Ausdruck, alle übrigen Personen sind dick und plump gezeichnet und ganz ohne alle Bedeutung. Leontes lässt den Antigonus, so wie Hamlet seine Gefährten, bei seinem Schwerte schwören. Schauspieler und Zeichner aber fehlen, wenn sie es so vorstellen, wie Opie es hier gethan hat. Die alten Schwerter bilden oben am Griffe ein Kreuz und auf dieses legte man die Hand, in Ermangelung eines eigentlichen Crucifixes. . . . In diesem Blatte entdecken sich auch bald viele Fehler in der Zeichnung. Das Auge wird von der Hauptperson auf die Lichtmasse, folglich, auf das Kind hingezogen; die Hauptfigur tritt gar nicht genug hervor, sondern hängt mit den hinter ihr stehenden zusammen; die Köpfe im Hintergrunde sind eben so gross, wie die der vorderen Personen. Alles verräth den ungeübten Künstler." As an example of Tieck's rejection of the opinion of the G. G. A., the discussion of "Winter's Tale," V, 3, will suffice. This is the statue scene which Tieck absolutely condems on account of poor engraving, expression and posing. Where the magazine says "Die Statue, der man es doch sehn gut ansieht, das es eine lebende Figur ist, macht grosse Wirkung." Tieck (22) contradicts thus: "Die Statue ist sehr unnatürlich, sie sieht mehr einem Geiste, als einem Menschen ähnlich."

There are, finally, three further cases in which Tieck takes a hint from the *Anzeigen* and develops it. "2 Henry VI," III, 3, (1794, page 10): "Kardinal Beauford . . . ein scheuslicher Anblick, in mehr als einem Verstande." Tieck (page 25): "Dieses abscheuliche Blatt." But Tieck, in a passage too long to quote, goes on to giv cogent reasons for not liking the picture, not one of which is derived from the *Anzeigen*. The other passages from the "Merry Wives" (I, 1 and II, 1, G. G. A., 1794, page 970; Tieck, 11-12) take the hint that Smirke drew caricatures and not human beings and borrow the adjectiv "widrig." With this slender borrowing Tieck develops a full discussion of

Smirke and of these plates with no further assistance from the *Anzeigen* than a hint on the engraving of textiles.

These passages on "Henry VI" and on the "Merry Wives" are doubly interesting, however, because they show that Tieck's judgment of Smirke and Northcote offers a very close paralel to that of the magazine. Tieck's reasons are fuller, but they show no more ability in Tieck than in the reviewer of the *Anzeigen* to understand some of the most characteristic features of English humor as exemplified in Smirke, while the pupil and biografer of Sir Joshua fares badly because of his alleged bad composition and poor light effects. It will be shown later that on both of these latter questions Tieck held views quite independent of the *Anzeigen.*

Of Kirk's plate from "Titus Adronicus" the G. G. A., 1794, page 970, says, "Den Ausdruck an der Lavinia abgerechnet ein gut Stück." Tieck (28) begins with a weak, "an dem Blatte . . . ist vielleicht viel zu loben und wenig zu tadeln" but "rights himself like a soldier" thus, "Man sieht, dass der Künstler eine sehr richtige Idee von der Composition hat, und dass er seinem Gegenstand mit Geschmack und Delicatesse zu behandeln weiss. Er lässt uns die abgeschnittenen Arme der Lavinia nur vermuthen; der geschickt geworfene Schleier entzieht unserm Auge den unangenehmen Anblick," etc.

The examples and paralels alredy given cover practically all of the points of similarity between Tieck and his model. They show that Tieck used the *Anzeigen* constantly and minutely but they can not fail to impress the reader with the fact that Tieck invariably rises above the plane of the jottings in the magazine in form and in substance. The content of Tieck's criticisms is very much greater than that of his prototype and the form is far more polisht. These apercus of Heyne did not prevent Tieck's independent thinking; they never fettered him. He followd them in a number of places in his paper and once or twice falls into their error thru youthful carelessness or misapprehension. They did not often confuse his judgment or hamper his vision. He never ruthlessly plagiarizd them. That they were a source can not be denied, but that they form the real basis of Tieck's critique is not for a moment tenable. This came unquestionably from himself, and he must be given credit or blame for the good or bad in it.

Tieck set about the task of criticising the "Boydell Gallery" with no diffidence, but with many misgivings, amounting almost to prejudises, as to the valu of the set of plates. He was aware that this work was intrinsically in a class which is, all in all, artistically inferior. His judgments are objectiv, but they promis no prescience of a higher, a more spiritual attitude toward art. Art in this case servs interpretation and the struggle away from what the plates represent has hardly commenced. Tieck feels that the whole group does not do Shakspere justis, but he nowhere says that the subjectiv interpretation of the poet must remain the lasting one for the individual; indeed he asserts quite the contrary on the very first page of his paper. It is to be expected that Tieck's common sense and fancy should rebel at the platitudinarianism of the pictures; that at times he is no more than on the plane of the sentimental "Enlightenment" is also to be expected. The valu of the study is in such harsh negativ criticism as it exercises where emfasis is false or where bad taste prevails in the performance of the artists' task.

Tieck came to the work with a good first-hand knowledge of Shakspere and this lessens the juvenile and jejune qualities of his work. He is weaker on the comedies than on the trajedies, for the former require a keener sensing of English life than it was possible for Tieck to hav obtaind at the time of writing. But even for the comedies, some of his observations are very just and show that he could interpret Shakspere with sense and precision. The present discussion will attempt to find out by a careful examination of the plates just what Tieck saw in these pictures and how far his interpretation was right. The results should show, in a general way, something of the powers of interpretation possest by the youthful Tieck, and how this power of interpretation conditiond his judgments.

The general theoretical standpoint upon which the essay was written is that of Lessing, and a careful perusal will show that Haym was wrong when he postulated no Lessing influence on the article.[16] Tieck's letters to Wackenroder show that he was reading the Laokoon at this time, but even if a preoccupation with Lessing were not easily postulable, the matter of the paper itself will show a distinct recrudescence of Lessing's ideas. And not only Lessing, but the school of critics out of which Lessing

arose, e. g., Winkelmann and DuBos, were also a part of Tieck's reading.[17]

The article has a total lack of coloristic reflexes; it emfasizes form, if not line; its thoro reasonableness takes into consideration all that Lessing has stood for in the domain of art. It has the same standpoint as that of a Goethe returnd from Italy and of a Karl Philipp Moritz from whom, to be sure, Tieck was turning away in disgust.[18]

The article fails to solv the problem in Tieck's mind of reconciling his natural desire away from the regulated and calm with the current and traditional in British art. The conflict is between a desire in theory for moderated effects, for the toning down of emotion, and a desire, in practis, for strong contrast and superlativ effects. Lessing, in art the enemy of all realism, finds in Tieck a condemer of Hogarth, a condemnation that persists in Tieck as late as the essay on the erly English Theater (1828),[19] and persists on grounds similar to the fundamental principle of beauty laid down by Lessing.

It would be a mistake to argu from the foregoing that in this article Tieck was not a realist, or at least strongly inclined toward realism in his practis. His realism was that of the yung enthusiast for whom each variation from the sense of his idol was a blasfemy, and he points out (page 24) that there can be none of that deception of the senses which is a part of the pictorial arts where "ich irgend eine auffallende Unnatürlichkeit entdecke; denn die Nachahmung der Natur ist der Zweck des Künstlers." Such strict imitation of nature is more to be expected, to be sure, in the work of the lesser lights, such as are the men who did the pictures for the "Gallery," than in the work of a real genius, and one is glad to overlook, in the works of the latter, those minor faults which almost entirely disappear in the face of a thousand beauties. So, says Tieck (page 14) "who would pass by the divine masterpieces of a Rafael and yet with weighty mien find fault with the bad coloring of a single garment?" There are clearly two kinds of artist. The one is the genius who may be carried too far by his enthusiasm, the other is the colder painter, who by his choice of subject, composition, correctness of drawing, and grace must make up for his lack of genius, and who can not hope to attain the emotional effects of his rival,

but who must be content to arouse a cooler feeling, that is, the satisfaction of the spectator. In this series, where genius is excluded from the outset, Tieck expects a strict adherence to fact, to verisimilitude, and the correct interpretation of Shakspere must be insisted on.

In order that the soul may get an immediate enjoyment of the work of art, Tieck recommends (page 4) that the painter choose well-known subjects. He says: "The soul passes immediately to the enjoyment of the work of art and curiosity does not stand in the way of his enjoyment as in the case of obscure or unknown subjects. I am alredy prepared for the sentiment that the work of art is to arouse in me, and surrender myself all the more willingly to the illusion. If the subject of the picture is in itself beautiful and sublime, or if a great poet has furnisht the painter with the invention, the composition and the emotions, our enthusiasm is arousd, we giv our wonder and our delight to the painter."

The painter, then, is only an interpreter of the poet, whose purpose it is to seize the spirit of the poet, to portray those fine and spiritual ideas which only a related genius can grasp and make concrete by an appeal to the senses thru color-magic[20] the intangible creations of the poet's brain. He makes lasting what the reader gets but a fleeting glimpse of, and what even the actor can giv but little permanence (page 3).[21]

Whether or not Tieck was influenced by the prospectus to the set, indeed, whether he saw it or not, there is no way of knowing, but his statement that these pictures in their entirety will form a national gallery of historical paintings which will drive the scenes from Greek mythology out of England, is much like Boydell's own statement of purpose mentiond above. It is also an erly paralel to the Romantic insistence on a new mythology, a nativ mythology, rather than one drawn from foren sources which was a part of Friedrich Schlegel's canon.

The engravings as such are treated by Tieck under five different heds. These are: the mechanical technique, drawing with perspectiv and line, composition (which Tieck does not clearly differentiate from design), expression and choice of subject. These five heds comprize all the points in which the pictures are treated, but not each picture is treated from all five. The

five giv, however, the full range of Tieck's ideas on the engravings. They show the things that attracted his attention, and where the influence of the *Anzeigen* is felt, they serv to show how different, after all, his own ideas were. Often the magazine does not tuch one or more points of the five.

Tieck's discussion of the technique of the engravings is, as may be expected, rather thin, and the frazes that he uses are stereotyped. Several of the plates praisd by him are quite without merit and such generalities as, "schön gestochen," "vorzüglich," "vortrefflich gut," are not very significant. Negativ praise like "nichts zu tadeln" or "die Ausführung verdient alles Lob" show that on technical points Tieck was judging very superficially and that his attention to the "Gallery" had been attracted by something else than the perfection of the plates.

These engravings are in the now old-fashiond stipple, tho parts of them are in line. At the time of writing, Tieck may not hav known the difference between line and stipple, tho in "Zerbino" a reference to the "pointed manner," used in a punning way, shows that by that time Tieck had become acquainted with it.[22] Nor does Tieck indicate in any way the "Gallery's" sparing use of the increasingly popular mezzotint. He makes no mention of the line manner of Flaxman, if he knew him. He does not see that the line engravings in the set are poorer all thru than the stipple prints, and that in some of the line plates the cutting is so deep and the execution so clumsy that the resulting plates are muddy and crude and are lacking in tone, grace, and even in exactness of execution.

In one or two places where satin is excellently reproduced, Tieck praises the texture of the fabrics. The large plate by Simon from the "Merry Wives" has a wonderful lace apron which a recent writer on engraving has cald one of the best examples of the stipple manner.[23] As Tieck refers to the other fabrics on the plate, which is one of those with duplicated subject and which in the *Anzeigen* seems only to hav been discust in the S form, it seems clear that Tieck also saw L here, as S is by no means so fine a plate; in fact L has the best fabrics in the series.

Of the twenty-four large plates discust by Tieck, there are only thirteen which receive technical criticisms and of these thirteen, three are lumpt together under one comment so that

in all there are only ten separate technical criticisms. Of these, six occur in the first six plates and with the eighteenth plate, Kirk's scene from "Titus Andronicus," the criticism of the mechanical side ends with a weak, "sehr gut gestochen," showing that Tieck did not progress in his technical criticisms. His interest in the engravings as engravings waned as the essay proceeded: it never rose above an attention to textiles and, even there, Tieck did not see all the finer differentiations of velvet, chiffon and lace, tho the fine satins distinctly appeald to him. Perhaps as fair an example as any of his inexactness, is his praise of the plate from "As You Like It" in which Jacques lies watching the wounded deer (II, 1). This is one of the poorest of the plates and yet Tieck says, "Die Ausführung verdient alles Lob." Fittler's plate from "Winter's Tale" (IV, 2), while weak and without character, is not as bad either in actual cutting or in general managment, and yet Tieck condems it unmercifully. So, too, the bad plates by Middiman come in for no special condemnation from Tieck, tho Middiman is by far the worst engraver in the series, and is particularly bad after Hodges, the plates after whom Tieck saw.[24]

Drawing, as such, fares rather better than engraving, tho less than half the pictures are criticized from this standpoint. Colorless expressions like "Keine Fehler" and "Viele Fehler" are not wanting and in many cases where whole bodies are out of drawing or where individual parts are bad Tieck has nothing to say.

It is especially interesting to note that Tieck finds the drawing of Angelika Kaufmann without error. ("Two Gent. Verona," last scene). Here he declares that no clumsy clothing conceals the figures, but the lines are well brought out under the garments. The disguised Julia is at once recognizable in spite of her masculin attire, and the manner of the artist is "graziös." An examination of the figure shows that Julia's figure has something of the immature in it and that the face is rather boyish. One thinks at once of the somewhat malicious words of Friedrich Schlegel to his brother, "Wie Angelika Kaufmann, der die Busen und Hüften, auch immer wie von selbst aus den Fingern quellen." Both Tieck and Schlegel felt the sensuous charm of the painter whose best known self-portrait is in the garb of a Vestal

Virgin, tho the Schlegels, like Georg Forster, had no illusions as to the qualities of her art.[25]

Engravings in stipple emfasize less than line engravings mere questions of drawing. It is perhaps with some instinctiv feeling for this that Tieck suggests that one of Hamilton's pictures has been hurt by the bad engraving, just as certain other plates have gaind thru the engraver (page 22). The hint for this point came originally from the *Anzeigen* but Tieck has developt it. While it is now no longer possible to check up each plate with its corresponding picture, it is true that the engravers were relatively better craftsmen, as a rule, than the painters. In hardly any one case is the painting a sample of the best work of the artist. Often, as in the case of Sir Joshua Reynolds, the painting redounds but little to his credit.[26] Where, as in the case of Barry, Sir Joshua's great rival, the picture is reckond with his superior work, the only conclusion is that Barry was a very bad artist and so Tieck considers him. The engravers, on the other hand, had had no better chance in years to exhibit their art than in this imposing series, and most of the best names in stipple appear in it. The best that Tieck does to recognize this fact is in the occasional lament for the waste of good labor on a bad subject or painting (e. g., page 20).

Besides having the good feeling for the human form under the garment, as in the case of the figure of Julia and of those of Mrs. Ford and Mrs. Page by Smirke, Tieck also criticizes several cases of misdrawing. So, the clumsy legs of one of Opie's figures are scored and in blaming this failing of Opie, Tieck hits one of the most pronounced weaknesses of that artist both in the "Gallery" and in Bell's British Theater. But Opie, the "Comedy Wonder," is hardly the "ungeübter Künstler" that Tieck makes him out to be. Here Tieck, following the criticism of the *Anzeigen*, from which he may have got the hint on Opie's drawing, develops the criticism too far and goes astray. There is a constant suspicion that Tieck is trying to master a jargon.

Often it is a mere chance whether Tieck will see or not see a peculiarity. Some of the sentimental, foolish, and misdrawn hands escape his notis, whereas in other cases he criticizes them.

Perhaps the best example of Tieck's criticism of drawing is that of Northcote's plate to "Richard III." (III, 1, page 27).

He says, "Der alte Cardinal scheint ganz verzeichnet zu sein, man ist ungewiss, ob er steht oder kniet: in beiden Fällen ist die Zeichnung fehlerhaft." Tieck's strictures are correct. The space from the waist down is found upon examination to be abnormally long for a kneeling person, and groteskly short for one standing. Tieck's critique is good, for it points out the error and the reason, and shows that in any case the alternativ is a bad one.

Tho Tieck may hav been over-kind to Angelika Kaufmann, he quite agrees with his contemporaries in the condemnation of another German Swiss living in England, namely Füessli, whom he calls one of the worst of the admirers of Michaelangelo. The michaelangelesk school of the day faild in its expression of great muscular effort, in that it put for strength distortion and violence. Füessli was one of the most important adherents, or rather, was the greatest representativ of the fad perhaps anywhere and seems therby to hav largely incurd the displesure of his German critics. That Tieck really understood Michaelangelo is shown by his later article in the "Phantasien über die Kunst." He defends him from the charge of having drawn to show his knowledge of anatomy and among other things, exclaims on his "greatness, his wild grace, his fearful beauty."[27] But Tieck had no use for those of his imitators who caught only the extravagance of his figures and debased his Titanic creations into bizarre contortions by over-emfasis on mere muscle.

That Tieck was not unconscious of the effect of mere line is shown by his pointing out the unplesantness of the line made by Leontes' figure in Hamilton's picture of the statu scene from "Winter's Tale." Awkwardness and violence, anything that savord of "affectation and bombast," where in Shakspere "power and energy" are found, met Tieck's disapproval. So this figure of Leontes, so Orlando standing with his legs far apart, so the faces drawn by Füessli. Wherever there were violent angles, sharp points and corners, Tieck felt himself ill at ease. When he saw in some of Füessli's plates faces which giv the impression of the plaster blocks of the art schools that are used to draw from the cast, the square chins, the noses, either very pointed or cut off square, imprest him as repulsivly inhuman. "Widrig, unnatürlich, abgeschmackt, manierirt," are the terms applied to Füessli's cursing scene from Lear.

It would hav been interesting had Tieck seen Füessli's later scenes in the "Gallery." The Bottom scenes from the "Midsummer Night's Dream" show that fantastic imagination which was the artist's strong point. All the forms from the fairy world were there, Moth, Peascod and a welth of other spirits. There is a distinct appeal to the imagination which justifies the painter of "Die Nachtmahr," tho the faces of Titania and Oberon are here too hard and sullen. But the imagination shown has a curious similarity with the work of Tieck in his later stories such as "Die Elfen," and which has so warm an afterglow in "Die Vogelscheuche."

Composition means for Tieck especially order. He has not yet lernd the principle of triangulation of arrangement enunciated by Caroline in the "Gemälde" essay in the *Athenaeum*. He expects no more than that the principle character shall be in an important place in the picture and insists that the lighting devices serv to throw such personages into relief. So when the perspectiv is bad it is because of the wrong emfasis on the principal figures rather than that the harmony of the whole is disturbed by a wrong arrangement.

What irritates Tieck especially is an arrangement of figures in the picture in the regular semi-circle borrowd directly from the theater. The evil of unnaturalness which such attitudinizing brings with it, is enhanced by light effects drawn from the same source. So, for example, where the light is that of a lamp, only so much light as a lamp would giv, or the effect of natural lamp-light is allowable. If, on the other hand, the sunlight streams into the room, the source of the sunlight should be evident as outside the room. Tieck might hav mentiond as an example of this some of the fine interiors of Pieter De Hoogh. The light effects should not be harsh but graded down so that no violent light contrasts occur within the same room. The light, too, should be broken up, not kept in a mass as if it were a separate entity to be treated apart from all other objects.

All this is perfectly resonable and not especially technical. It is conveyd in stray hints rather than in any set discussion of light effects in any one place. Often, too, Tieck's dislike for some other aspect of a painter's work leads him astray on this point. This is tru in the case of Northcote, whose really good

treatment of the high lights Tieck has in one or two cases entirely overlookt. There seems to hav been a distinct appeal made, too, by the sheen and glitter of certain textiles and the scintillating, flickering light of the later periods of Tieck's work is presaged as erly as this. On the whole, however, it is not the glitter of the world of out-of-doors, but of the world of the shut-in, of the world of little things which appeals so strongly to Tieck and which he treated with such banality in the story "Ulrich der Empfindsame."

Thus, Tieck's landscape criticism is very bad and even tho, as has been pointed out, the basis for his adjectivs lies in the *Anzeigen* articles, his expansion beyond them brings no real betterment. In the plate from "Love's Labor Lost" (IV, 1, page 9), when Tieck was feeling his way into his subject, his general impression was one of plesure, and so the landscape is "reizend." In the whole essay, "reizend" is the only constructiv epithet applied to landscape and it occurs only twice. Hamilton's landscape is purely conventional and, except for a vista, of which Tieck was all his life fond, offers nothing to commend it. The failure of Tieck to judge rightly must be laid at the door of too great reliance on the *Anzeigen*.

Tieck criticizes only one other landscape as such, tho in a third case a landscape background is discust adversly. For the scene from "As You Like It" in which Jacques watches the wounded deer the term "reizend" seems quite impossible. Engraved by Middiman after Hodges, a combination which augurs ill, the scene is without dout the worst in every way that Tieck saw. The composition is bad: Jacques, a figure without grace of expression, sprawls in a comedy landscape and the features of the wounded deer hav a strong Hebraic cast. Here, if ever, the scene is drawn from the stage and not from nature and stage properties are models for tree and foliage. When Tieck says that the scene is one to arouse cheerfulness in the beholder, he is correct but not in the sense that he ment. The reliance on his source is not enuf to account for his aberration; the failure to judge aright must be laid at Tieck's door.

After pointing out the value of the whole, and the effect made by the light of the torch held by Gloster ("Lear," III, 4), Tieck shows that this effect, striking as it is, detracts from the unity of

the composition, since it shifts the emfasis from Lear and his pain. Lear, morover, is not the Lear of Shakspere but a giant, and the effect of this Herculean form is made further improbable by the exaggeration of the wind blowing from all directions in the picture and driving the garments of Lear with it, winding them impossibly about him. The effect of these draperies, says Tieck, is baroque and there is no thought of quiet strength or noble simplicity.[28]

In the composition of this picture Tieck also notises that the figure of Edgar is practically the same as that of a figure in West's Deth of General Wolf. A comparison with the latter picture at once reveals the justness of Tieck's observation. The figure of the Indian seated in the foreground is strikingly like that of Edgar, both in form and in general expression, and it is evident that West has repeated himself. In general, Tieck does not make comparisons of this kind. He confines his remarks to the picture itself, and probably was not well acquainted with the run of contemporary British art.[29]

Tieck's judgment of composition did not go far beyond this emfasis on the principal figure. A general series of colorless frases like "gut geordnet" occurs, but expresses only a mild acquiescence in the arrangement. Tieck was fond of the posing sentimentalities of groups like the landscape plate from "Love's Labor Lost," but he tries hard to get away from them toward a realism which drew upon actual perception for its postulates and which was not based upon premises—inadequate for art—of Shakspere illustration. On the other hand, and here he departs constantly from the canon of Lessing, there is no striving for abstract beauty. Charm and grace, beauty in motion as it is exprest by the female figure in Anne Page and a few other cases, are Tieck's nearest approach to it.[30]

The general reason for Tieck's failure is that in actuality these pictures were not ugly or inartistic to him. Where he criticizes it is oftenest the idea; the execution and the relation to an abstract standard are of less consequence, and his theory once more limps behind his practis. He may berate Hogarth as an artist without beauty but it is clear that his extoling of Rafael is a mere matter of fashion; he is in the same category with Domenichino, whom Tieck's generation and the next succeeding

one considerably overestimated. In Michaelangelo, Tieck knows the strength of the drawing and not the wistfulness that pervades even the most Titanic of the master's creations. In general, affectation of pose, mannerism and preciosity are Tieck's bane only where the sentimental is not concernd.

An interesting commendation of the composition of a plate is that of Kirk's picture from "Titus Adronicus" (IV, 1). Tieck likes the plate because of its taste and delicacy in only suggesting the mutilated arms of Lavinia. Kirk has avoided the frank naturalism of the original by the use of draperies, and this appeals to Tieck as a toning down and is in line with what had been suggested before in regard to Tieck's attitude.

This plate has an accessory which Tieck objects to, namely the over large colum in the background. Usually, but not in this case, Tieck criticises the accessories from the standpoint of the stickler for historical accuracy, rather than for any artistic merit or demerit. So the tomb of the Capulets in "Romeo and Juliet" is not Italian of the period, and the dresses of the women in "Merry Wives" are in violation of the sumptuary laws of the time. In the deth of Mortimer (1 "Henry VI.," V, 2) the family tree lying on the ground adds a tuch of symbolism which Tieck approves, tho in the same scene he criticizes the mean character of the prison, saying that for such a noble prisoner a better place of incarceration would hav been found.

Tieck makes no clear distinction between passing expression (Ausdruck) and permanency of feature (Miene). His discussion of expression goes hand in hand with composition, since, as was mentiond above, composition has so close a relation to the placing of the principal character. There is a definit point of view, however, in Tieck's discussions of composition; in his strictures and encomiums on expression of face and figure it is practically impossible to find a consistent *pou sto.* In places, his powers of observation seem to hav deserted him and his lapses are not attributable to a too great leaning on the articles in the *Anzeigen.* Tieck's theoretical discussion of the common-sense element in these illustrations may be ever so clear and his demands on the artist may be ever so high, but his practical application of these principles is by no means as strict as might be expected. Indeed, in theory Tieck demands one thing and in practis another.

It is Tieck's desire that the artist should catch the individual note in these figures and raise it to an ideal, that he should choose the expression with care and never sacrifice it to coloring or drapery and that he should avoid all necessity of using symbols to designate his characters. But when Tieck actually examins the pictures, he stresses theatrical pose or mien and pays no attention to those obvious tricks whereby expression is obtainable: the skilful use of light and shade on the face, the treatment of the lines of the mouth, and the placing of the eyes. Occasionally, as in the ball scene in "Romeo and Juliet," it seems as if the treatment of the eyes of a figure—in this case that of Tybalt—attracted his attention, but there are so many other plates in which the eyes are quite as good and are nevertheless past over, that the instance of Tybalt seems fortuitous.

Tieck uses the expressions "ohne Ausdruck," "wenig Ausdruck" and "ohne Charakter," "wenig Charakter" almost exclusively in his negativ criticism of the plates and his positiv criticism substitutes "viel" for "wenig." Such frases are not very definit and Tieck misapplies them constantly. In four out of the five cases of Tieck's largest caption, "ohne Ausdruck," he is certainly incorrect and the postulation of "wenig Ausdruck" is wrong in at least two out of the three cases. It is not a matter of personal opinion nor can it be a difference in point of view between the twentieth century and the end of the eighteenth. It is largely bad judgment on Tieck's part. In the three cases where Tieck sees "vielen Ausdruck" not one is in reality especially distinguisht for vividness. Two even vie with the most expressionless in feature and hav no special pretentions to significance of posture. In the five plates where Tieck uses "ohne Charakter" or "wenig Charakter," the epithets are in general tru.

Tieck got the hint for an advers criticism of the faces of Mrs. Ford and Mrs. Page from the *Anzeigen*. He exclaims, expanding his model, "Welch' widrige Gesichter! welch' uninteresante Figuren!" There is in the pose of Mrs. Page a most awkward droop of the neck, but in Mrs. Ford's face there is a rollicking Irish drollery, a freshness of complexion and a witchery of the eyes that are quite charming. The painting was by Peters, whose "sprightly humor" was so much admired by his contemporaries.

One of the two pictures of Leontes in the "Winter's Tale" shows his giving the oath to Antigonous to destroy the child. In Leontes' frowning face Tieck sees no expression, altho it is unquestionably one of the most lively of the series. The stiffness of pose that Tieck objects to in the picture may well be accounted for by the full suit of armor that Leontes wears. The face is far more expressiv than that of the other Leontes picture and yet Tieck's judgment on them is the same.

One of the most striking failures on Tieck's part to see character interpretation of real subtlety is in Northcote's portrayal of "Richard III." There can be no dout that Tieck's general dislike of the artist, which was based on the adverse criticisms of the *Anzeigen*, led his judgment astray. The face of Richard is all in all the most characteristic of the series in so far as Tieck saw the series. Richard's "subtle, false and trecherous" look with the smile of his grim humor is well caught; the eyes and mouth are excellent and giv a very adequate idea of the deviltry of the man, of his lewd cunning and his scheming. What Tieck might well hav objected to is the sentimentalizing of the two princes whom the artist has transmogrified into fat little babies, just as in the next picture the two hav become well-fed little beef-eaters.

As Tieck fails to see sentimentality in this picture, so he misses extravagance in the church scene from "Much Ado." Tieck borrowd much in this discussion from the *Anzeigen* but his remarks on expression are his own. He says that Leonato has too little expression. There can be no dout as to the figure intended for Leonato. Claudio is identified by a very theatrical gesture and by a Mefistofelian Don Juan behind him. The fainting Hero, over whom Beatrice is bending, falls into Benedix' arms. The only other figure, that of an older man, and who therefore cannot be Benedix, is standing in a most theatrical posture with clencht fists, eyes upturnd, rigid and ridiculous. If Tieck ment that this figure should represent Leonato, he has shot wide of the mark in his criticism and displays a most unrefined love of the melodramatic. Figures like this are not often found in the "Gallery." Ordinarily excess of sentiment and a cheap display of emotion giv way to stiffness and awkwardness.

Tieck was dissatisfied with all the reproductions of Lear. They

hav all too much of the gigantic, too little of the childish old man. He points out that the face as drawn by Füessli expresses nothing but rage; the same exaggeration is found in the drawing of West who sacrifices truth, nature and emotion to a striking first impression. Barry's Lear only excites laughter and the lack of expression in the face is made up by the storm-wind in the hair. Again, however, issu must be taken with Tieck's attitude, for it is impossible to regard these faces as expressionless. It is not that they hav too little, but too much, and of a wrong kind. Tieck nowhere draws the clear distinction and nowhere makes it evident that he regards "Ausdruck" as a term to be interpreted in any but a common sense way.

It seems apparent that those plates which had a certain sentimentality, a certain saccharin quality appeald to Tieck. He likes the prettiness of Anne Page and cleverly notes the touch of scorn in her face. If he had recalled Reynolds' Mrs. Siddons he would hav recognized the same trait of hardness around the mouth, a line that is often found in the pictures of English women. Perhaps Tieck's interest went hand in hand with his enthusiasm for Rafael, and lack of discrimination lets him take all as of equal value. The face of young Lucius in "Titus Adronicus" and the face of Juliet in the tomb are examples of this. Tieck argues that the boy has a good deal of expression, but a cool observer can see only melodrama in the pose and blankness in the face. The most interesting thing about the plate has escaped Tieck's attention, namely that both of Titus' hands are represented. It seems an especially noteworthy omission in a picture which Tieck praises for not showing the stumps of Lavinia.[32]

Tieck several times criticizes a picture for making a good first impression and then not being able to stand the test of close observation. An example of this is Northcote's portrayal of Mortimer and York (1 "Henry VI.," II, 5) which is really spoild according to Tieck by the strong light masses which at first sight seem very striking. These light masses throw the main figure into relief, but Tieck objects to the unnatural posture of the dying man. Close examination of the figure reveals the fact that Mortimer is really well drawn; the lines of the drapery distort the general impression, but that part of the drawing comprising the actual sitting figure is that of a broken old man, fallen in a

heap and dying. Any one who has seen Irving's masterly representation of the dying Louis cannot but be imprest by the verisimilitude of Northcote's presentation. What Tieck says of the minor characters on the plate is true; they are expressionless in the extreme.

Tieck is fully justified in calling Reynolds' scene from "Henry VI." "dieses abscheuliche Blatt," where the word "abscheulich" is reminiscent of the *Anzeigen*. He asks further, "Ist dies der Künstler der Familie des Ugolino?"[33] With much better right he might hav askt, "Is this the painter of the 'Age of Innocence' and the man who loved to paint children?" Both the Shakspere plate and the stiff Ugolino picture attempt to portray the horrible, and the only other plate that Sir Joshua did for the "Gallery," namely, the Hecate plate from "Macbeth," the same selection of a grewsome subject is made. Neither of these pictures can be sed to conform with Reynolds' well-knòwn doctrin that the function of art is to arouse the imagination, for in these pictures there is nothing left for the imagination but exhaustion. They show a vein of the bizarre without the great fancy of Füessli and are realistic to a degree that stopt at nothing. It is not to be wonderd at that Tieck exhausts himself in condemnation of the plate that he saw.

It is plain that Tieck saw in the plate a caricature and an evasion. The caricature was the dying man and the evasion was the veild face of the young king. Tieck felt that the artist had veild the face of his character to conceal his want of skill in the portrayal of a supreme moment of emotion. Here Tieck certainly breaks with the doctrin of Lessing who praised the expedient of Timanthes in veiling the face of Agamemnon at the sacrifice. Tieck tacitly accuses Reynolds of shirking an obvious task. He wisht something superlativ,. whether in fleeting expression or in that permanency which is caused by iterativ emotion. Such a desire, the emfasizing of Shakspere's "Kraft" and "Energie" leaves him on the plane of the Storm and Stress in his attitude toward the British poet.[34] If the words of Sir Joshua himself are to be taken as a criterion, his theory is different from his practis in this case, and Tieck has condemd him out of his own mouth.

Beauford, whom Tieck calls a caricature, certainly leaves

nothing to the imagination, as Reynolds wisht for art.[35] Tieck's description of the figure is apt, "Beauford liegt da, mit den Zähnen grinsend, das Bett in Verzuckungen kneifend, eine ekelhafte, verzerrte Caricatur, über die man lachen könnte, wenn sie etwas weniger abscheulich wäre. Genie and Enthusiasmus können hier die Hand und Kritik unmöglich irre geführt haben; denn weder das eine, noch der andere gehört dazu, um diese Züge, diese Umrisse hervorzubringen."

The word caricature is, even before he found it in the *Anzeigen*, a term of deepest reproach with Tieck. In his essays to Wackenroder he says, speaking of a certain actor, "Ich gestehe dass er vielleicht viele Scenen natürlich und einige komish darstellt, aber nach meinem Urtheil spielt er in keiner einzigen schön, mit einem Worte, er macht Carrikatur, und die kann nie schön sein, wenn sie auch noch so vielen Ausdruck hat. Das Komische und das Schreckhafte gränzen überhaupt vielleicht näher aneinander, als man glaubt . . . Vielleicht ist das wahre komische Spiel so wie Unzelmann est giebt, alles so leicht, so übergehend, keine Periode, keine Idee, keine Stellung möglichst festgehalten, keine Grimasse in Stein verwandelt."

After pointing out the value of the unspoild taste of childhood in matters of esthetic judgment, Tieck continues: "Du kannst leicht die Erfahrung machen, dass Carrikaturen den Kindern nie gefallen, denn sie erkennen in ihnen nur mit Mühe den Menschen wieder, sie fürchten sie wirklich; sie können ungleich länger eine andre Figur ohne Ausdruck und bestimmten Charakter betrachten, ja tagelang darüber brüten, und Ausdruck und Charakter hineintragen, hundert Träume spinnen sich in ihrer Seele aus, . . . Carrikaturen gefallen überhaupt vielleicht nur einem kalten nördlichen Volke, dessen Gefühl für den feinen Stachel der stillen Schönheit zu grob ist, oder die schon die Schule der Schönheit durchgegangen sind, und deren übersatten Magen nur noch die gewürztesten Speisen reizen können, die es daher gern sehen, wenn die Schönheit dem Ausdruck aufgeopfert wird, weil sie in der Schönheit keinen lebenden Ausdruck mehr finden. Du wirst sehen, dass ich hier nicht bloss von der komischen Carrikatur spreche, sondern von jedem Ausdruck irgend einer Leidenschaft, der die Schönheit ausschliesst." He then goes on to indicate the relation of what he had sed to Lessing

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and confesses his indetedness to him in the matter. The highest effects when used in sculpture and painting are also caricature.

Paralel to this statement in the letters is the discussion in the essay of the valu of the comedies of Shakspere over his tragedies as material for illustration. Tieck says (page 15), "Im Trauerspiele ersteigen meistentheils gerade die schönsten Scenen eine Höhe des Effects, die der Maler schwerlich ausdrücken kann, ohne widrig zu werden. Der Schauspieler verliert schon oft jene Grazie, die jedem Kunstwerke nöthig ist, wenn er manche Scenen der tragischen Kraft so wiedergeben will, wie er sie im Dichter findet, doch kann die Mimik hier noch das Unangenehme vermeiden; der Malerei ist es aber meist unmöglich, denn jene Verzerrungen, die auf der Bühne nur vorübergehend sind, werden hier bleibend gemacht; dort erschrecken sie durch ihr plötzliches Entstehen und Verschwinden, hier werden sie ekelhaft, weil durch das Feststehende und Bleibende des Widrigen der dargestellte Mensch zum Thier herabsinkt. Jemehr der Maler den Affekt hinauftreibt, desto mehr nimmt er zugleich Interesse und Tadel von seinem Helden. Die höchsten Grade des Zorns, der Wuth oder der Verzweifelung bleiben im Gemälde stets unedel; selbst der Wahnsinn muss hier mit einer gewissen Schüchternheit auftreten, und im höchsten Entzücken muss ein sanfter Wiederschein der Melancholie leuchten." The relation of this to Lessing, both in the "Laokoon" and in the "Dramaturgie" is at once apparent.

The dislike for caricature centers around the comic efforts of Smirke for whom Tieck has hardly a good word to say. In the discussion of Reynolds' picture, Tieck remarks, half in jest, that he regrets his strictures on Smirke in the face of this greater caricature by Reynolds. The sum total of his criticisms of Smirke is unjust: thruout the series and especially in some of the plates that Tieck saw, this painter has caught the comic spirit well, and tho overpraisd by his contemporaries, has done some very clever work both in the "Gallery" and in Bell's "British Theater."[37]

Tieck's principal censures are directed against the figure of Simple in the "Merry Wives" and that of Dogberry in the comic trial in "Much Ado." Simple is for Tieck neither the character

as Shakspere conceived him, nor is he funny. It is again, says Tieck, a mere exaggeration, tantamount to a confession of inability. That the spectator cannot laugh at the character is the artist's greatest punishment; in overstepping the just limits of the comic and the natural, he has made the figure insignificant. Unlike Hogarth, says Tieck, Smirke has not the power of expressing character by means of the distortions of the exterior. To put an artist below Hogarth is with Tieck to put him very low; in this respect he stands on the plane of August von Schlegel in the *Athenæum* and has not risen to the level of admiration for the Englishman displayed by Novalis in the "Fragments."

The best that Tieck can say for the Dogberry scene as a whole is, that in spite of its exaggerations, it has much comic power. But, he goes on to explain, it is a far different thing for Smirke to exaggerate than for Shakspere, for the latter always draws human beings, while the figures of the former are at times hardly to be distinguisht from apes.

To a certain extent the figure of Dogberry and more especially the face, justify Tieck's repugnance. In its way, the face is fully as bad as that of Reynolds' Beauford. Tieck says, "Selbst ein vertrauter Leser des Shakspeare findet sich nicht in den hier dargestellen Caricaturen, von denen die Hauptperson in einer Wuth, die lächerlich sein soll, so ekelhaft verzerrt wird, dass man nur ungern mit dem Blick auf dieser Zeichnung verweilt." This is in every respect tru. Smirke has here mist all the comic elements of the character, and has produced not the ridiculous malapropian Dogberry but a demoniac grinning mask of a face and a twisted, distorted and frenzied figure. Tieck proceeds, "Ein Künstler, der die komischen Scenen des Shakspeare darstellen will. sollte doch von seinem Dichter so viel gelernt haben, dass dieser seine Caricaturen nie ohne eine gewisse Portion von phlegmatischer Laune lässt, die so oft unser Lachen erregt, und aus der blossen Erfahrung sollte er wissen, dass selbst der lächerlichste Zwerg, wenn er schäumt, in eben dem Augenblicke aufhört lächerlich zu sein. Jedes Subject hört auf, komisch zu sein, sobald ich es in einen hohen Grad von Leidenschaft versetze. Denn das Lächerliche in den Charakteren entsteht gewöhnlich nur durch die seltsam widersprechende Mi-

schung des Affects und des inneren Phlegma; wenigstens so hat Shakspeare seine wirklich komischen Personen gezeichnet. Der Mangel an Genie zeigt sich gewöhnlich in Uebertreibung und gesuchten Verzerrungen des Körpers."[38]

The scene from the "Merry Wives" in which Dr. Cajus catechizes William on his Latin, represents very well the type of scene the choice of which Tieck condems as unsuited for representation. It is not because there was something in the humor of them that Tieck did not grasp, but because he rejects on principle all that is secondary and episodical. Such scenes as are told and not acted, that is, the epic portions of the plays, as well as the reflectiv and filosofical portions would hav to be excluded. It is the fate of the principal characters which is of prime importance, and the moment must be chosen with their activities in view. This emfasis on the principal character is also strongly reminiscent of the doctrin of Lessing's "Dramaturgie." It has been shown how it affects what Tieck has to say about composition and it is the prime factor in his feeling for what is the proper moment and subject of representation.

Some of the scenes which Tieck rejects are Hodges' picture of the melancholy Jacques, and the murder of the princes in "Richard III." Neither of these is acted out on the stage. From the "Merry Wives" he proposes Falstaff's three adventures: the basket scene, the Witch of Brentford scene and the final torturing of Falstaff by the practical jokers. These giv a chance for variety of grouping and a gradation of expression in all the chief characters of the play. The scene in which the two women read identical letters from Falstaff, Tieck regards as the worst possible, for reasons that he says he need not recall but which are obviously those of lack of stress on the main character.

The scenes that Tieck recommends were actually chosen by the artists whose work appears later in the series and so Tieck's judgment is, in a way, confirmd. These scenes are the skeleton of the farce element and bring out the structure of the Falstaff plot which Tieck evidently regards as the main theme. It is interesting to note, however, how little the choice of subject has to do with the artistic merit or demerit of the plates. The subsequent plates, which would hav fully satisfied Tieck's requirements as to the moment of presentation are artistically among the worst in the series.

The two scenes from "As You Like It" suggested by Tieck, the one where Adam admonishes Orlando (II, 3) and the scene in the forest where Orlando enters bearing Adam on his shoulders (II, 7) hav not the same structural relation to the whole as hav those from the "Merry Wives." These moments lend themselves very well to representation but are chosen on another basis of judgment. They show that for Tieck Orlando was of more importance than Rosalind, for he suggests no scene with her in it as especially representativ of the play. In the first of these two scenes, the action has already begun; the scene is the culmination of the episode containing the first relation of the brothers. It is in itself not a vital part of the action. The scene in the forest, on the other hand, has more of the qualities demanded by Tieck: a variety of characters and an important moment. This is a moment—tho not the initial one—when Orlando's fortunes mend and he comes to his frends. The scene in which he first meets the Duke's party is of more significance. It seems as if the governing principle is contrast rather than a desire for elucidation of structure in serial arrangment. Orlando and Adam, ill-fortune and good luck, are juxtaposed.

Tieck conjectures that the eavesdropping scene from "Much Ado" (III, 1) is included in the collection because it was played by popular actresses of the contemporary English stage. Tieck misses the structural importance of the scene. It is a part of the intrigue; it has a direct effect on Beatrice who comes from it a changed woman. To Tieck, however, it ment as little as the similar eavesdropping scene from "Love's Labor Lost" (IV, 3), in which play he claims there is no suitable scene for representation.

The scene from "Winter's Tale" in which Perdita welcomes the disguised Duke (IV, 3), offering him flowers the while, is condemd in favor of the one immediately following in which the Duke discloses himself. Here again Tieck stresses the contrast and wishes a climax, a dramatic moment. So he praises such scenes as the putting away of Hero at the altar and the deth of Beauford, however much he derides the execution of the latter, by Reynolds.

For the sake of bringing out the wretchedness of this execution, Tieck points out that tho he has often before bewaild the

choice of moment, he cannot do so in this case for no better could hav been selected. He details the good points in the scene: "Man denke sich einen Bösewicht auf dem Todtenbette, den die Verzweifelung wahnsinnig gemacht hat, der keine Seligkeit hofft; diesen besucht in seiner Todesstunde Heinrich, der junge gefühlvolle König, ein Schwärmer in der Religion, der von diesem Anblick auf das tiefste gerührt wird; Warwick und Salisbury, zwei männliche Krieger, begleiten ihn hierher. Beauford ist die Hauptperson, alle Zuschauer haben ihre ganze Aufmerksamkeit auf ihn gerichtet. Der Künstler hätte hier rühren und erschüttern können; ich sehe in Gedanken den weichen Heinrich Thränen vergiessen, im schönsten Contrast mit dem Cardinal, der ihn, in der Abwesenheit seines Geistes, kalt und ohne Bewusstsein anstarrt. Warwick und Salisbury, weniger gerührt, aber doch interessante Physiognomien, die durch leichtere Nuancen von einander unterschieden sind. So sehe ich in der Phantasie das schönste tragische Gemälde . . ."

In "Romeo and Juliet" the choice of the ball scene meets with Tieck's disapproval. The scene is "Ohne Wirkung." Tieck's main reason why the scene is not good is that the painter has interpreted literally the metafor, "My lips two blushing pilgrims stand" and has represented Romeo in the garb of a pilgrim to correspond to Juliet's anser, "Good pilgrim." As Tieck rightly points out, there is no need for such a gise. The choice of the more highly keyd situation at the supposed deth of Juliet meets with Tieck's approval and shows that where there is a choice, the emfasis of his selection is apt to be on the superlativ moment.[39]

One other idea seems to be in Tieck's mind and it is hard to believe that he was not unconsciously influenced by the stage presentation of the plays when formulating it. That is the desire to hav a number of people in the picture. Nearly all the plates that he condems hav but few characters and his dictum of variety demands a reasonable number to choose from. This dramatic point of view is in accord with his attitude in all other fases of the discussion. It has been pointed out how rarely the artistic makes the prime appeal to him.

Tieck's second point in regard to choice of subject is that the comedies offer a wider field and a better opportunity than the

tragedies. The general basis for this notion is allied to his theory of the worthlessness of caricature, that is, that there is an exaggeration, an overacting of the part possible in tragedy that is less likely to occur in comedy.

The statement of the evils of exaggeration is very sweeping and includes in some of its details both comedy and tragedy: "Der dramatische Dichter hat Momente in seinen Schauspielen, die kein Pinsel oder Griffel jemals darstellen kann; ich meine jene Sprünge und überraschenden Wendungen des Affectes, jene fürchterlichen Blitze des Genies, bei denen der Zuschauer zusammenfährt, wo der Dichter unerwartet durch eine neue verdrängt: diese Momente sind oft die glänzendsten des Schauspiels, und bei keinem Dichter finden sie sich so häufig als bei Shakspeare in seinen Tragödien." Tieck's illustration for this is the passage from Lear beginning, "No, I will weep no more," etc. He continues, "welcher Maler wird es wagen, wenn er den Sinn ganz durchdringt, . . . diese Stelle auf die Leinwand zu werfen? So innig diese Verse beim Lesen oder bei der Darstellung rühren, so frostig würden sie vielleicht als ein Gemälde dargestellt erscheinen: oder wenn sie auch hier rührten, so würde das Gemälde doch nie jene Erschütterung in uns erregen, jenes Anschlagen von hundert Gefühlen. Man würde immer nur den weinenden Lear sehen oder den erzürnten Vater, der sich zur Kälte zwingt; das Ineinanderschmelzen dieser beiden Empfindungen, verbunden mit der Verstandesschwäche, die dem Schmerz endlich ganz erliegt und Wahnsinn wird, wäre selbst ein Rafael unmöglich: hier steht ein grosser Grenzstein zwischen dem Gebiet des Malers und des Dichters."

The result of overstepping these bounds is that the painter is likely to enter into rivalry with the poet, to feel his lack of ability in the struggle and to produce empty declamation insted of a work of the creativ imagination and to offer to the spectator nothing for either imagination or reason.

But in the comedies there are many moments which almost force themselves on the painter. These are scenes in which he can portray the poet just as he finds him and in which his rivalry is legitimate and, indeed, may tend to make him surpass the poet. If he can do this it will be by bringing out more plainly the light shades of the poet's meaning and he will become a

commentator, so to speak, of these. Under such circumstances, the painter must be very careful to choose just the most beautiful and most interesting passages.

The relation to Lessing is again at once clear. The culminating moment of passion as it appears in the tragedies is not suitable from the artistic point of view for reproduction but the comedies, from their admixture of the flegmatic, the almost imperativ concomitant of Shaksperean humor, tone down this superlativ expression and are therefore within the pale. How Tieck carries out his theory in practis, has been sufficiently shown: his love for the sentimental and melodramatic, for the climatic and striking lead him to neglect his delimiting theoretical remarks.

Before leaving the discussion of Tieck's article, it may be well to compare it with another contemporary treatment of the Boydell Gallery. This is by the famous traveler and publicist, George Forster. It was Forster's account which furnisht Fiorillo with much of his data for the treatment of the "Gallery" in his history of British art, but it is hardly likely that the account is a source for Tieck. I hav no external evidence and the internal evidence is entirely negativ.

If Friedrich Schlegel's estimate of Forster's artistic capabilities be accepted, it is just such pictures as these, where the social interest is great and the artistic valu is secondary, that should bring out Forster's strength of judgment. Forster was also a finely discriminating amateur, with a decided sense of tactile form based on a sincere love of Greek art and confirmd by a study of Winkelmann and Lessing, beyond whom he past in his appreciation of the portrait and the landscape and of the coloring of the great masters.

Forster's essay, "Die Kunst und das Zeitalter" (1791), was written about the time that he saw the Boydell pictures. It shows his attitude toward Greek art and givs more than a hint of his standards which point so clearly toward Schiller. His "Ansichten vom Niederrhein," especially the discussions of the galleries and collections at Düsseldorf, Brussels and Antwerp fully express his ideas on Dutch and Flemish art, especially emfasizing the characteristics of Rubens for whose fleshy types Forster had little use.

In the discussion of British art which comes as an appendix to the "Ansichten," Forster includes a rather detaild description of the Boydell paintings. He did not see the engravings, or rather, his description is based on the paintings as they hung int he gallery in Pall Mall and so the material of this sketch in two parts, is in one way fundamentally different from that of Tieck. All the discussion of technique in which Tieck was so weak, is entirely lacking in Forster. His point of view, too, is different. He is the traveld, experienced man from whose traind eye and broad judgment more may be expected than from the student Tieck. There is, as Friedrich Schlegel says, an out-of-doorness in Forster's work that Tieck could never hav had; the overemfasis on Shakspere on the part of the latter is only one product of his inexperience.

In spite of all this, it is surprizing to find what correspondences there are between the student Tieck and the more traind Forster. The latter who knew vastly more of English life than Tieck, fails to understand it in just those vital points where Tieck went farthest astray. Smirke and Peters fare badly at his hands, perhaps because of a certain puritanism in his atitude, or to quote Schlegel, because "Keine Vollkommenheit der Darstellung konnte ihn mit einem Stoff aussöhnen, der sein Zartgefühl verletzte, seine Sittlichkeit beleidigte oder seinen Geist unbefriedigt liess." For this reason he can call one of the Peters paintings from the "Merry Wives" a brothel (ein Speelhuis) or refer to the women of that artist as "lockere Nymphen."

Besides the same general dislike for the caricatures of Smirke that was noted in all previous instances, there is the usual praise of Hodges, the usual condemnation of Opie's bad drawing. Füessli, too, comes in for his share of the blame: "Der Beifall, welchen Füesslis Gemälde in England erhalten, bezeichnet mehr als alles die Ueberspannung des dortigen Kunstgeschmacks. Dieser junge Schweizer . . . brachte nebst der Kenntniss akademischer Modelle sein malerisches Kraftgenie mit sich über das Meer; seiner Phantasie ward es wohl unter wilden Traumgestalten und Bildern des Ungewöhnlichen. Diese Stimmung . . . verführte ihn nur gar zu bald zu allen Ausschweifungen der Manier. Es ist zwar leicht das Alltägliche zu vermeiden, indem man Kontorsionen darstellt . . ." (page 466). Again:

"Es sind nicht Menschen, die dieser Künstler phantasiert, sondern Ungeheuer in halb menschlicher Gestalt, mit einzeln sehr gross gezeichneten und sehr verzerrten, verunstalteten Theilen und Proportionen: ausgerenkte Handgelenke, aus dem Kopfe springende Augen, Bocksphysiognomien u. s. f. . . ." (page 503). Northcote is damned with the faint praise "Nicht ohne Verdienst," a frase that clings to the characterizations of his work from the *Anzeigen* to Fiorillo. Barry is shown to lack grace, noble greatness and beauty. His distorted figures border on caricature and his forms are of giants, colossi. His coloring is bad in spite of his theoretical knowlege and good drawing.

Forster sees thru Angelika Kaufmann and Hamilton better than Tieck did. Hamilton's paintings are "Machwerk" and his figures move in Tanzschritt," while Angelika's are hermafroditic (page 501). "Die deutsche Muse Angelika verbarg die Inkorrektheit und das Einerlei ihrer allzuschlanken Figuren unter dem Schleier der Grazie und Unschuld" (page 459).

For Forster, Shakspere is the most logical portrayer of nature that ever existed; he meets the painter halfway in his work by his excellent characterization of the salient features of a personage and so givs the painter sharply defined subjects for his fantasy. For the artists of the British school this is especially valuable because effect is their highest aim and beauty only secondary. Extremes of passion, astonishment, surprize are strivn for. "Sie hascht nach der Wahrheit der Natur in ihren grässlichen Augenblicken und erlaubt ihrer Phantasie den verwegenen Flug, nicht in das schöne Feenland des Ideals sondern in die verbotene Region der Geister und Gespenster."

But while the general condemnation of British artists shows far more perspectiv than is found in Tieck, the acquaintance with the details of Shakspere's plays is never drawn on to point out any defects in choice of subject matter. Forster can refer to the acted plays from an experience that was at this time still denied Tieck, but this experience does not result in any well-defined theory of Shakspere-illustration as a whole and as we found Tieck to hav. The melancholy Jacques in the forest is a good scene for Forster, whereas Tieck rejected it as having no structural relation to the rest of the play. Forster finds it worthy of portrayal as one of the moments arising from Shak-

spere's variety of scene, character and condition of life, to say nothing of the chance to show the lonesome melancholy stag by the famous animal painter, Gilpin!

On Reynolds' famous Beauford picture, Tieck and Forster are entirely at odds. For Tieck the execution is terrible, the choice of subject satisfactory. For Forster, the choice is inexcusable, the execution in part masterly; a dying criminal in his last throes seems to Forster an utterly impossible subject for representation. So with Kirk's picture from "Titus Adronicus": in spite of the attempt to meliorate the impression of the butcherd Lavinia, the whole picture remains for Forster a disgusting sight. The conclusion is obvious: Forster's sense of delicacy rebeld at the crass and brutal; wildness and terror shockt him.

But if Tieck's article compares favorably with Forster's in all points respecting the "Gallery" itself, it must be confest that the political, patriotic note, the application to Germany of the principles of national betterment in art which arose in the mind of Boydell, escape him. He was not, of course, like Forster, a political writer, and revolutionary conditions had no immediate interest for him as for the older man. And so his art criticism does not look forward to Germany as does Forster's or as does that of a propagandist like Kleist in his *Abendblætter* article. Tieck does not rise above the milieu; the "Gallery" offers no hold with which to test contemporary art in his own land. It is only a beginning, clearsighted in part and in general sustaind, an ernest of what the matured criticism of the Romantic school was later on to do.

NOTES

[1]Die Kupferstiche nach der Shakspeare-Gallerie in London. Briefe an einen Freund. 1793. "Kritische Schriften," vol. I, pages 3-34. [Kr. Sch.]

[2]For full title, see bibliografy.

[3]E. g. in the letters.

[4]Krit. Sch. I, 4. Jean Paul, Titan, I, 42. [Berlin, 1827.]

[5]1719-1804.

[6]Preface to the Prospectus and quoted in the preface to the "Gallery."

[7]The facts on the "Gallery" are pretty well scatterd. The statements in Allibone are not all correct. See Graves, "New Light on Boydell's Shakespèare Gallery," *Magazine of Art*, vol. XXI, page 143 ff. For some details as to the disposition of the pictures, see "Notes and Queries," series 2, vol. VIII, vol. IX, 313, vol. X, 52. Also Pye, "Patronage of British Art," London, 1848.

[8]Preface to critical works.

[9]Page 7.

[10]Copy in the Columbia University Library.

[11]Mr. L. L. Mackall kindly furnisht me with this information.

[12]This Ms. (79 pp., vellum, quarto) contains the signatures of all the subscribers or their agents. Romney, Warren Hastings, Wedgewood, the King, the Queen and the Prince Regent besides a number of English "persons of quality" are represented. The poets are conspicuously wanting. The King of England gave the copy to the University Library. Cp. *Gœttinger Gelehrte Anzeigen* (G. G. A.) 1791, page 1793; 1793, page 561.

[13]At least until after the time concerned here. This from Wüstenfeld on the contributor to the *Anzeigen* furnisht by Professor Wilkens.

[14]The plates which come into consideration and the order in which they occur in Tieck are as follow:

"Love's Labor Lost," Tieck, page 9, (1) IV, 1 (G. G. A., 1794, page 10); (2) IV, 2, small plates; (3) V, 2.

"Merry Wives of Windsor," Tieck, page 10, I, 1 (G. G. A., 1794, page 969); page 12, II, 1 (G. G. A., 1794, page 969); page 13 (G. G. A,, page 959); page 13, I, 4; IV, 1, small plates (G. G. A., 1794, page 970); V, 5.

"Twelfth Night," II, 3 (G. G. A., 1794, page 970); Tieck, page 15. A small plate.

"Two Gent. Verona," Tieck, page 16, Last Scene (G. G. A., 1793, page 903); 17, IV, 3. Small plate.

"As You Like It," Tieck, page 17, II, 1 (G. G. A., 1793, page 561); page 17, last scene (G. G. A., 1793, page 561).

"Much Ado About Nothing," Tieck, page 19, III, 1 (G. G. A., 1791, page 1794); IV, 1; IV, 2.

"Winter's Tale," Tieck, page 21, II, 3 (G. G. A., 1794, page 9); IV, 3; V, 3; page 22, two small plates (G. G. A., 1794, page 10).

I "Henry VI.," Tieck, page 24, II, 5 (G. G. A., 1794, page 970.)

II "Henry VI.," Tieck page 25, III, 3 (G. G. A., 1794, page 10).

"Richard III.," Tieck, page 27, III, 1 (G. G. A., 1791, page 1794).

"Titus Andronicus," Tieck, page 28, IV, 1 (G. G. A., 1794, page 970); page 29 (G. G. A., 1794, page 970).

"Romeo and Juliet," Tieck, page 30, I, 5 (G. G. A., 1793, page 561); IV, 5 (G. G. A., 1793, page 561); V, 3 (G. G. A., 1793, page 562).

"King Lear," Tieck, page 31, I, 1 (G. G. A., 1793, page 903-4); page 32, III, 4 (G. G. A., 1793, page 904); page 33, last scene (G. G. A., 1793, page 904); page 34 (G. G. A., 1793, page 904).

Tieck mentions in all 39 plates; of these 24 are large plates and the rest small ones. In only 6 instances does Tieck enter into even a slite criticism of the small plates. In some cases, his remarks are so meager that it is only by a comparison with the original that we can tell what plate he means.

[15]Boydell's Catalog, page 28 ff. It may be worth while to mention in this connection that the catalog has a number of errors in the list of these supplementary plates. The proof

was red carelessly and the results are jumbled. Only by a careful comparison with the originals in the 1802 edition, for the results of which there is no room here, can this be straightend out.

[16]"Romantische Schule," page 57-8.

[17]For possible influence of Du Bos, cf. Tieck's doctrin of poetry as an imitativ art. Kr. Sch., page 24. See Howard, *Publications of the Mod. Lang. Assn.*, vol. XXII, page 4. The letters to Wackenroder in Holtei, 300 Briefe, etc.

[18]Volbehr, Dessoir, Stöcker. D. L. D.

[19]Kr. Sch. I, 321. It is doutful if Tieck knew any of the Hogarth Shakspere plates. The dates of issu (Dobson, pp. 310, 340 ff.) are all later than the writing of the Boydell article. For Tieck and Hogarth, Köpke, I, page 148.

[20]Of course the emfasis on color is entirely wanting in the body of the work. Tieck nowhere in the essay points out how engraving can suggest color.

[21]Literary paralels are at once apparent. So, Schiller's Prolog to "Wallenstein."

[22]Schriften, vol. X, pages 302-3.

[23]Weitenkampf, 155.

[24]One or two actual errors of fact hav crept into the paper. Kyder for Ryder and Northcate for Northcote. The latter error and Tieck's Slatbard may hav arisn, as Professor Wilkens suggested to me, from Tieck's notoriously bad handwriting which was misinterpreted by the compositor. At any rate, Tieck made no later effort to correct. The "Rev." before Peters' name misled both Tieck and Forster into laying too much emfasis on his sacerdotal function. The G. G. A. calls him a dilettante.

[25]Walzel, 279; Sulger-Gebing, 41, 154. Engel ("Angelika Kaufmann," 36, 37, 43) while not denying her preference for this dress, is of the opinion that it was not suited to her. "Im Schäferkleide, den Hirtenstab in der Hand, Atlaspantöffelchen an den Füssen, ein bebändertes Hütchen auf der gepuderten Coiffure, umgeben von einem Hofstaat schöngeistiger Verehrer und Verehrerinnen, so hatte sie unzweifelhaft eine weit natürlichere und tüchtigere Figur gemacht als in der Vestalinnentracht die sie—das Bregenzerwaldnymphlein —in der Folgezeit zu bevorzugen pflegte."

[26]Biografers of Sir Joshua generally agree that his pictures in this series, with the possible exception of "Puck," are failures. Boydell paid 400 and 1500 guineas for the two largest and this was considerd by some an exorbitant price.

[27]Minor's edition, pages 27, 30.

[28]There is the possibility of a crude symbolism having been intended for Shakspere's "Blow, winds," etc.

[29]The West picture was very popular. Cf. *Teutsche Mercur*, 1791, pages 445-6, for a criticism of Berger's engraving from it.

[30]See, 300 Bfe. page 79.

[31]This is a difficult point to decide. The citizen class was limited by such sumptuary laws as is shown by the records, but most writers agree that the violations were open and common.

[32]The figure with the helmet is unquestionably that of Marius, the tribune. He enters from the street and is drest in street costume. Titus, who has been in the house, wears only a fillet around his hed. In the play, Marius commands the boy to stand near him for refuge, but in the picture the moment just previous is chosen, when the boy is still near his grandfather. Forster wrongly holds that the helmeted figure is Titus.

[33]Cf. A. W. v. Schlegel in *Athenæum*, 2, 212, "Man kennt Reynolds Ugolino aus dem Kupferstiche: es ist ein alter Mann, der hungert, aber es ist nicht Ugolino." For his criticism of Boydell, 2, 198.

[34]Marie Joachimi-Dege has given a very careful account of the erly Romantic and Storm and Stress attitude toward Shakspere. Her book needs supplementation thru a study of the Romantic Shakspere criticism, written from the English point of view.

[35]In his Academy discourses. Bohn ed., vol. I, page 460 ff. Reynolds points out that those who praise the "invention" of Timanthes in the Agamemnon picture hav not been painters but literary men. They use it as an illustration of their own art. He says, "I fear that we have but very scanty means of exciting those powers over the imagination which make so very considerable and refined a part of poetry.

(Cf. Boydell's preface.) It is a doubt with me if we should even make the attempt. The chief, if not the only occasion which the painter has for this artifice, is when the subject is improper to be more fully represented, either for the sake of decency, or to avoid what would be disagreeable to be seen; and this is not to raise or increase the passions, which is the reason given for this practice, but on the contrary to diminish their effect . . . We cannot . . . recommend an undeterminate manner or vague ideas of any kind, in a complete or finished picture. This notion, therefore, of leaving anything to the imagination opposes a very fixed and indispensible rule in our art,—that everything shall be carefully and distinctly expresst, as if the painter knew, with correctness and precision, the exact form and character of whatever is introduced into the picture. This . . . . must not be sacrificed . . . for uncertain and doubtful beauty which, not naturally belonging to our art, will probably be sought for without success." After praising the artifis of Timanthes, Reynolds goes on to say, "Suppose this method of leaving the expression of grief to the imagination, to be . . . the invention of the painter and that it deserves all the praise that has been given to it, it is still a trick that will serve only once; whoever does it a second time, will not only want novelty, but will be justly suspected of using artifice to evade difficulties. If difficulties overcome make a great part of the merit of Art, difficulties evaded can deserve but little commendation." Among the names of those who discuss the "trick" Lessing's is, of course, wanting. Gilray's satirical plate on Boydell should be compared for this and other points. Copy in N. Y. Public Library.

[36]In this connection, the letters mention Engel's "Mimik"(1785).

[37]Some of the latter pictures by Smirke are very fine; e. g., the face of Jessica which justifies the statement of the Dict. Nat. Biog. that Smirke had "good drawing, refinement, quiet humor." Bryan has a cooler comment: "Smirke was well spoken of in the comedy vein." Tieck likes him better in tragedy (page 34). Fiorillo's comment is "Seit Hogarths Zeiten hat kein Künstler so viel Charakter oder so viel Ausdruck in seine Figuren gebracht, noch eine Scene mit so viel echter Laune bearbeitet."

[38]To me the Tieck-Schlegel translation of this scene misses all the best points of the original. To be sure, Tieck had nothing to do with its translation. (Friesen, I, 136; Sybel, III, 463 ff). It was not that Tieck was not interested in puns, altho the Dr. Cajus scene seems uninteresting to him on that account. Tieck himself made a good many puns. Cf. "Viehsiognomie," the first lines of his sonnet on the sonnet and the "gemein" from the *Allgemeine deutsche Bibliothek* in in "Das jüngste Gericht." His sensing of English puns seems not to hav been so keen. So in a discussion of Mss. readings toward the end of the essay on the erly English Theater (Kr. Sch. I, 320) after calling one faulty reading "Unsinn" he continues, "In derselben Rede:

> If you can construe but your doctor's bill
> Parse your wife's waiting woman, etc.

Parse? Was kann das bedeuten? Pierce ist dem aufmerksamen Auge leserlich genug." Tieck seems to hav mist the play on the grammatical idea. To be sure, I hav not seen the Ms., but Tieck was no very careful reader or copyist.

[39]This is a scene where Tieck saw both L. and S. There were two different paintings of the same subject, one with fewer figures, and Tieck rightly points out that the less crowded one is the better. One of the engravings is by W. Blake and is not given in any list of that artist's work. Mr. W. G. Robertson, the most recent biografer of Blake informs me in a letter that he does not know it.

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